

MUSICA

15
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EDIZIONE RICORDI

E. R. 226

PAGANINI

Capricci

per Violino

Op.1.

(Polo)



G. RICORDI & C.

MILANO

ROMA - NAPOLI - PALERMO

(IMPRIMÉ EN ITALIE)

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(PRINTED IN ITALY)

(B) Lire 4 -

E.R. 226

CAPRICCI

per
Violino
op. 1
di

NICOLÒ PAGANINI

(1782-1840)

riveduti sull'autografo, diteggiati ed annotati da
Enrico Polo
Professore nel Conservatorio G. Verdi di Milano



EDIZIONE RICORDI

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(IMPRIMÉ EN ITALIE)

(PRINTED IN ITALY)

PREFAZIONE

Per la revisione di questi mirabili CAPRICCI ho avuto la somma ventura di potermi valere del manoscritto autografo di Paganini e della prima edizione stampata a Milano nel 1820 da Gio. Ricordi, entrambi messi a mia disposizione dalla Casa Ricordi stessa; così mi fu possibile chiarire alcuni punti su cui le molte altre edizioni mi lasciavano dubbioso, e stabilirne finalmente, sul testo autografo, la precisa versione. Revisione fedele adunque, soprattutto, la mia, che riproduce integralmente l'opera capitale di Nicolò Paganini; alla quale dedimai inoltre ogni cura affinché le già grandi difficoltà racchiuse in questi CAPRICCI non venissero accresciute da complicate ed astruse digitazioni.

Se quest'opera rappresenta tuttora il limite massimo a cui sia giunta la tecnica trascendentale violinistica, essa offre altresì il più luminoso esempio del genio musicale di Nicolò Paganini; talché non sai se ammirare ne' suoi 24 Capricci più lo spirito inventivo e la perfezione della forma, o l'arditezza armonica e la libertà ritmica oppure la modernità della concezione generale dell'opera; e Liszt e Schumann e Brahms, valendosi di parecchi di questi Capricci per farne delle composizioni pianistiche, resero il maggior tributo d'omaggio al genio di Nicolò Paganini che nella storia dell'Arte Musicale segna un periodo raggiante di luce imperitura.

Nicolò Paganini nacque a Genova il 27 Ottobre 1782 e non nel 1784 come parecchi suoi biografi hanno asserito, e morì a Nizza il 27 Maggio 1840.

Milano, Ottobre 1920.

E. POLO.

PRÉFACE

Pour la revision de ces admirables CAPRICES, j'ai eu la chance de pouvoir consulter le manuscrit autographe de Paganini et la première édition parue à Milan, chez Gio. Ricordi, en 1820, et que la même Maison Ricordi a bien voulu mettre à ma disposition; j'ai pu, de cette façon, éclaircir certains points sur lesquels les autres éditions consultées n'arrivaient pas à me convaincre, et en établir enfin, sur l'autographe, la version exacte. C'est donc surtout un ouvrage fidèle que le mien reproduisant intégralement l'œuvre capitale de Nicolò Paganini; j'y ai dédié tous mes soins afin d'éviter que les grandes difficultés de ces Caprices soient encore augmentées par d'étranges complications de doigts.

Si cette œuvre représente encore aujourd'hui l'extrême limite de la technique transcendante du Violon, elle offre en plus l'exemple le plus lumineux du génie musical de Nicolò Paganini. Dans ses 24 Caprices, on ne sait si admirer davantage l'esprit d'invention, la perfection de la forme, la hardiesse de l'harmonisation et la liberté rythmique, ou bien la modernité de la conception générale. Liszt, Schumann et Brahms, en se servant de plusieurs de ces Caprices pour en faire des compositions pianistiques, ont rendu le plus grand hommage au génie de Nicolò Paganini, qui, dans l'histoire de l'art musical, rayonne d'une lumière impérissable.

Nicolò Paganini naquit à Gènes le 27 Octobre 1782 et non pas en 1784 comme l'affirment plusieurs de ses biographes et il mourut à Nice, le 27 Mai 1840.

PREFACE

For the revision of these admirable CAPRICCIOS I had the immense good fortune of being able to avail myself of Paganini's autograph manuscript and of the first edition printed in Milan in 1820 by Gio. Ricordi, both placed at my disposal by the Ricordi Publishing House itself; it was thus possible for me to clear several points on which other editions I consulted, left me doubtful, and finally establish, on the autograph text, the exact version. Mine is, therefore, conscientious work, wholly reproducing the chief work of Nicolò Paganini, to which I, moreover, dedicated every care, in order to avoid the increase of the already considerable difficulties contained in these Capriccios, by means of complicated and abstruse fingerings.

If this work still represents the highest point yet reached by transcendental violin technique, it also offers the most luminous example of Nicolò Paganini's musical genius; so that we hardly know which to admire most in his 24 Capriccios, the spirit of invention or the perfection of the form, the harmonic boldness and rhythmical freedom or the modernity of the general conception. Liszt, Schumann and Brahms, availing themselves of several of these Capriccios for the construction of piano compositions, paid the greatest tribute of homage to the genius of Nicolò Paganini which in the history of Musical Art marks a radiant period of imperishable light.

Nicolò Paganini was born at Genoa on the 27th of October 1782 and not in 1784 as several of his biographers assert and he died at Nice on the 27th of May 1840.

N. PAGANINI

Op. 1.

CAPRICCI

PER
VIOLINO

Riveduti sull'Autografo,
diteggiati ed annotati da
ENRICO POLO

Andante

legato
Lies
bound

balzate
sautillées
skipping

legatura originale
Liaison originale
Original bind

segue

segue 3

IV.

segue

oppure

(a) Legatura originale.
Liaison originale.
Original bind.

Musical notation for guitar, featuring ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and complex rhythmic patterns. Fingerings are indicated by numbers 1-4 above notes. The word *segue* appears multiple times, indicating transitions between sections. Section markers include *IV.*, *II. III.*, *IV.*, *III. IV.*, and *II.*. The music is written in a style typical of early 20th-century guitar sheet music.

Moderato

2.

*dolce, a metà arco
de la moitié de l'archet
at middle bow*

II.

I.

IV.

3^a Posiz.

III. IV.

IV. III.

2^a Volta

III.

Legatura originale
(*) Liaison originale
Original bind

[illegible]

segue

Presto

II.

III.

II. rest

I.

f *p* *cresc.*

III.

II.

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... ..

restez

Sostenuto
III. IV.

L.H.

III. IV.

(a)

(a) Nell'autografo manca il ♭ a Mi.
 Dans l'autographe il n'y a pas de bémol au Mi.
 x In the autograph copy the E lacks the flat.

Maestoso (M.)

4. *p* *f*

II. III.

III. IV.

(*) *p* *f*

I. II.

I. II.

I.

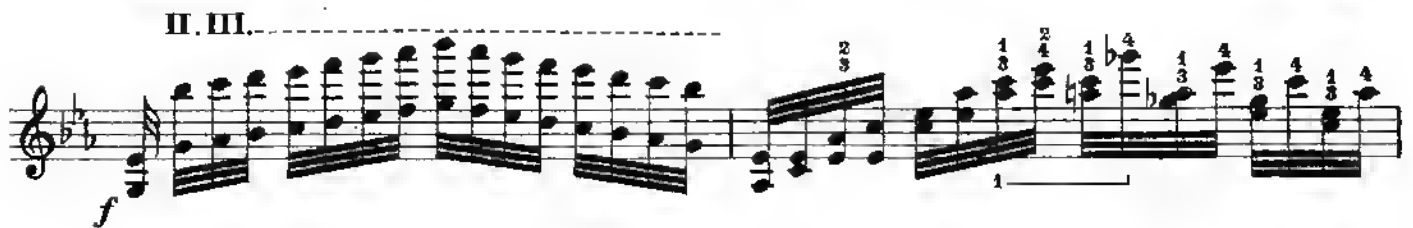
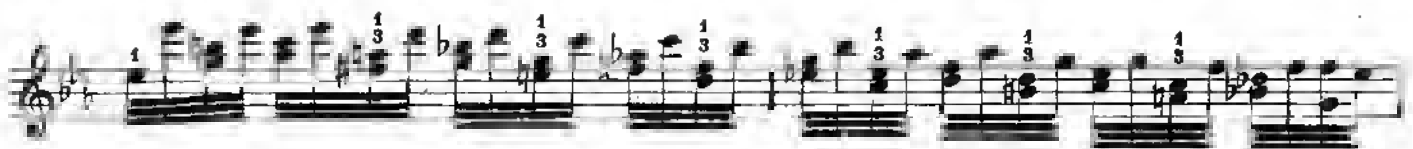
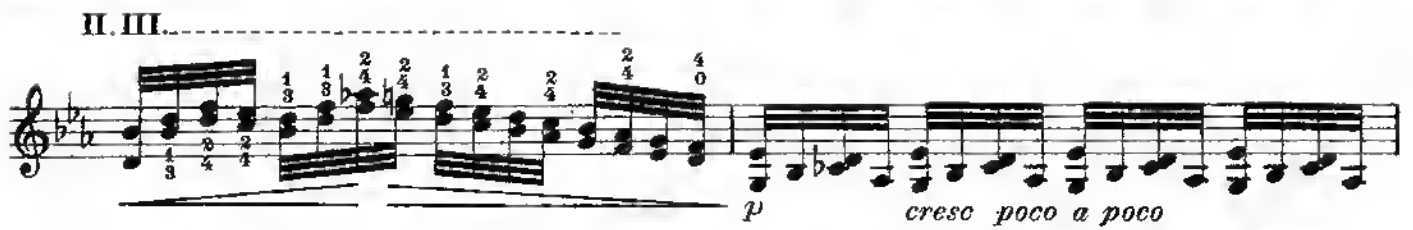
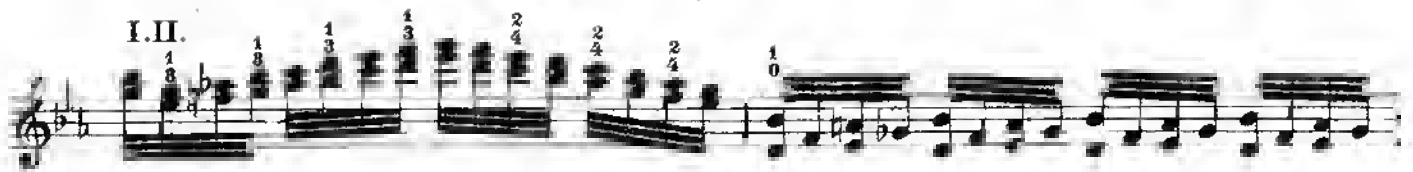
Esecuzione
Exécution
Execution

ten.

f (2)

(*) Versione originale
Version originale
Original version





This page of musical notation is for a piano piece, likely a sonata or concerto movement. It consists of ten staves of music, written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation is complex, featuring many beamed notes, triplets, and various fingerings indicated by numbers 1-4. The piece begins with a piano (*p*) dynamic and includes markings for *espressivo* and *crescendo*. The notation is dense, with many notes beamed together, suggesting a fast and technically demanding piece. The piece concludes with a final chord in the key of B-flat major.

f

p cresc. poco a poco

f

diminuendo

p

f

f

(☆) Nell'autografo questa battuta è segnata sulla III. IV. Corda.
 Dans l'autographe cette mesure est indiquée sur la III. IV. Corde.
 In the autograph copy this measure is marked on the III^d and IVth string.

5.

Agitato
(1) *spiccato* *segue*
(*) (2) *balzate*

1. 2.

Legatura originale
(*) Liaison originale
Original bind

simili *ecc.*
etc.

E.R. 226

[illegible]

This page of musical notation for guitar consists of ten staves. The music is written in a key with one flat and uses a 4/4 time signature. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like *f*, *p*, *pp*, *smorzando*, and *morendo*. The music is characterized by complex fingerings, indicated by numbers 1-4 and 0, and includes several measures with double bar lines and repeat signs. The piece concludes with a *pp* (pianissimo) marking.

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The notation is characterized by frequent sixteenth and thirty-second notes, often beamed together in groups. Slurs are used extensively to indicate phrasing. Dynamic markings include *p* (piano), *pp* (pianissimo), and *f* (forte). The piece is divided into sections labeled with Roman numerals: I, II, III, and IV. Section I is the first staff. Section II appears in the fifth, sixth, and eighth staves. Section III appears in the fourth, seventh, and ninth staves. Section IV appears in the tenth staff. The notation includes many accidentals (sharps and naturals) and fingerings (numbers 1-4). The piece concludes with a final cadence in the tenth staff.

This page of musical notation is a complex score for a piano piece, likely a study or a short composition. It features multiple staves of music, each with intricate fingerings and dynamic markings. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks. The piece is divided into sections labeled with Roman numerals (I, II, III, IV) and includes dynamic markings such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). The score is written in a key signature of one flat (B-flat) and a time signature of 2/4. The notation is highly detailed, with many fingerings and slurs indicated, suggesting a technically demanding piece. The overall style is characteristic of late 19th or early 20th-century piano music.

Allegretto

Sulla tastiera, imitando il Flauto
Sur la touche en imitant la flûte
 On the keyboard, imitating a flute



imitando il Corno, sulla III. e IV. Corda
Sur la 3^me et 4^me corde en imitant le Cor
 Imitating the horn, on the III.rd and IV.th strings

Sulla tastiera
Sur la touche
 On the keyboard



tastiera
touche
 keyboard



sulla tastiera
sur la touche
 on the keyboard



sulla tastiera
sur la touche
 on the keyboard

tastiera
touche
 keyboard



restez

III.

II.

III.

III.

I.

Sulla tastiera
Sur la touche
On the keyboard

p dolce

restez

III. IV.

tastiera
touche
keyboard

III. IV.

tastiera
touche
keyboard

colando

pp

The musical score consists of ten staves of music, primarily in treble clef. The notation includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *sf* (sforzando). Trills are marked with *tr*. Fingerings are indicated by numbers 1-4. The piece includes several sections labeled with Roman numerals: IV, II, III, and I. A *restez* instruction appears on the second and eighth staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. The key signature changes from one flat to two flats, and then to one sharp.

Andante

11. *sostenuto*

Measures 11-20 of the Andante section. The music is in 3/4 time and includes various ornaments such as trills (tr), triplets (3), and quintuplets (5). Fingerings are indicated by numbers 1-5. A 'V' marking appears above a measure in the fourth line.

Presto (M.)

Measures 21-30 of the Presto section. The music is in 2/4 time and includes many slurs, ties, and repeat signs. Rehearsal marks I, II, III, and IV are present. The word "restez" is written above the staff in several places. Fingerings are indicated by numbers 1-5.

This page contains ten staves of musical notation for a piano piece. The notation is written in a single system, with each staff containing a line of music. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a piano (p) dynamic and includes various musical markings such as 'cresc.' (crescendo), 'allargando' (ritardando), and 'Tempo I.' (first tempo). The notation is complex, featuring many accidentals, fingerings, and dynamic markings. The piece concludes with a forte (f) dynamic and a final cadence.

(x) Allegro

12. *p*

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The first staff is marked with a piano (*p*) dynamic. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns, including many triplets. Numerous accents are placed above the notes throughout the piece. Fingering numbers (0-4) are indicated for many of the notes. The score is divided into sections labeled I, II, III, and IV, with some sections marked with Roman numerals. The final staff ends with a double bar line and a repeat sign.

(x) Tutti gli accenti di questo Capriccio sono conformi all'autografo.

(x) Tous les accents de ce Caprice sont conformes à l'autographe.

(x) All the accents of this Capriccio are in conformity with the autograph copy.

II. III.



II. III.

III. IV.

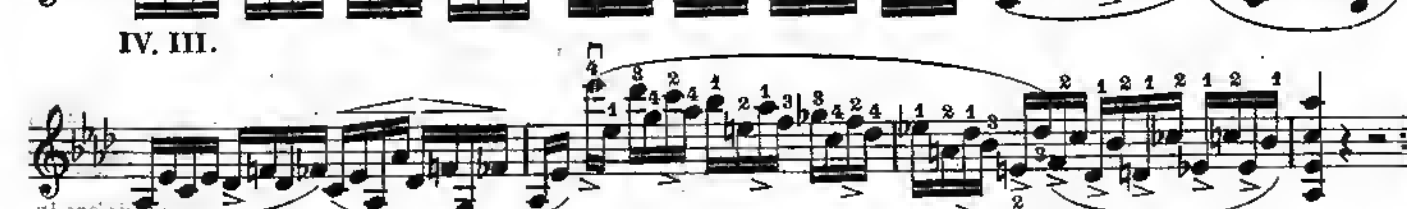


II. III.

III. IV.



IV. III.



III. IV.

f

Allegro (non troppo)

13.

p dolce

f

f

p

f Fine

(Poco più)

f sulla punta

III. IV. 4 1 4 1 4 1

f

III. IV. 4 1 4 1

p dolce restez

restez

rest.

cresc.

f

II. III.

III.

f

restez

I. 4 1 4 1

f

D.C. al fine senza replica.

Moderato (Marcia)

14. *f* $\frac{3}{4}$

cresc. *f* *ff* *allargando* *p* *cresc.*

ff *f* *ff* *largamente*

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Moderato' and the character is 'Marcia' (March). The score is divided into measures by vertical bar lines. Various musical notations are used, including eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. Slurs and accents are present over certain notes. The score includes a repeat sign with first and second endings. The dynamics range from piano (p) to fortissimo (ff). The tempo changes from Moderato to allargando and then to largamente.

15. *Posato* II. V. III. *p staccato* *f.* *p* II. III.

III. IV. I. II. I. II. II. III. *f* *p* *f* *p* *f* *decresc.*

I. II. II. *f* *p*

II. III. II. *f* *p*

II. II. III. II. I. *f* *p* *f* *p*

8. *f* *p* *f* *p* *f* *p*

8. *f* *p* *f* *p* *f* *p*

restez. *Fine.*

II. 8.

f

balzate

III.

restez

restez

III.

IV.

II. III.

I. II.

f *p* *f* *p* *f*

D.C. al Fine

(*) **Presto**

[illegible]

(*) Tutti gli sf di questo Capriccio
sono conformi all'autografo.

(4) Tous les sf de ce Caprice sont conformes à l'autographe.

(4) All the *sf* of this Capriccio are in conformity with the autograph copy.

1
smorzando

3 4
p

sf sf sf sf sf

II.

restez

I. V.

I. V.

ff

Sostenuto

17. *f*

restez ----- 1 2

Andante

f *p* *f* *p*

segue

p e crescendo

f *f*

f restez

f *p* *f* *p*

f *p* *f* *p* *Fine*

Oppure
Ou bien
Or:

III. IV. I. II. Oppure
Ou bien
Or:

II. III. I. II. II. III. I. II. II. III. I. II.

f *p* *f* *p*

Dal 8 al Fine senza repliche.

This page contains ten staves of musical notation for guitar. The notation is as follows:

- Staff 1:** Treble clef, key signature of one sharp (F#). It begins with a treble staff and a bass staff. The music features complex fingerings and slurs. Dynamic marking: *mf*.
- Staff 2:** Treble clef, key signature of one sharp (F#). It begins with a treble staff and a bass staff. The music features complex fingerings and slurs. Dynamic markings: *cresc.*, *f*, *p*.
- Staff 3:** Treble clef, key signature of one sharp (F#). It begins with a treble staff and a bass staff. The music features complex fingerings and slurs. Dynamic marking: *cresc.*.
- Staff 4:** Treble clef, key signature of one sharp (F#). It begins with a treble staff and a bass staff. The music features complex fingerings and slurs. Dynamic markings: *f*, *p*, *cresc.*.
- Staff 5:** Treble clef, key signature of one sharp (F#). It begins with a treble staff and a bass staff. The music features complex fingerings and slurs. Dynamic markings: *p*, *cresc.*.
- Staff 6:** Treble clef, key signature of one sharp (F#). It begins with a treble staff and a bass staff. The music features complex fingerings and slurs. Dynamic marking: *mf*.
- Staff 7:** Treble clef, key signature of one sharp (F#). It begins with a treble staff and a bass staff. The music features complex fingerings and slurs. Dynamic marking: *cresc.*.
- Staff 8:** Treble clef, key signature of one sharp (F#). It begins with a treble staff and a bass staff. The music features complex fingerings and slurs. Dynamic marking: *p*.
- Staff 9:** Treble clef, key signature of one sharp (F#). It begins with a treble staff and a bass staff. The music features complex fingerings and slurs. Dynamic marking: *cresc.*.
- Staff 10:** Treble clef, key signature of one sharp (F#). It begins with a treble staff and a bass staff. The music features complex fingerings and slurs. Dynamic marking: *cresc.*.

D.C. la Corrente al Fine

IV.

The musical score for section IV consists of ten staves of music. The key signature is B-flat major (two flats). The notation includes various musical symbols such as treble clefs, time signatures, notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above the notes.

The first staff begins with a treble clef and a key signature of two flats. It contains a series of eighth and sixteenth notes with fingerings 1, 4, 1, 5, 1, 8, 4, 1, 1, 1, 1, 1, 4, 1, 1, 4, 1, 3. A first ending bracket is shown below the first few notes.

The second staff continues the melodic line with fingerings 1, 4, 4, 3, 4, 2, 1, 1, 4, 4, 4, 1, 3.

The third staff features a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with a 'V' marking. Dynamics include *p* (piano) and *rit:* (ritardando), ending with a *f* (forte) marking.

The fourth staff is marked *tempo* and contains alternating *p* and *f* dynamics.

The fifth staff continues the alternating *p* and *f* dynamics, ending with a *Lento* marking.

The sixth staff is marked *a tempo* and contains a 'V' marking. It features alternating *p* and *f* dynamics.

The seventh staff continues the alternating *p* and *f* dynamics.

The eighth staff continues the alternating *p* and *f* dynamics.

The ninth staff continues the alternating *p* and *f* dynamics.

The tenth staff concludes the section with a final *f* marking and a double bar line.

The second system of the musical score for 'The Song of the Lark'. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure is marked with a forte *f* dynamic. The second measure has a '2' above it, indicating a second ending. The third measure is marked with a piano *p* dynamic. The fourth measure has a '3' above it, indicating a third ending. The fifth measure has a '4' above it, indicating a fourth ending. The system concludes with a double bar line.

The first system of musical notation for 'The Merry-Go-Round' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. This is followed by a series of eighth notes: D5, E5, F#5, G5, A5, B5, C6, and D6. The notation includes various fingerings (1, 2, 4) and a 'cresc.' (crescendo) marking. The system ends with a double bar line.

III. *tr.* *tr.* I, 2 1 *V*

Doubler, poi D. C. al Fine

Replica, poi D.C. al Fine.

Amoroso
III. IV.

21. *con espressione*

III. IV. *restez*

[illegible]

IV. Marche des Flandres

restez.

The second system of the musical score for 'The Merry Widow' is shown. It continues the melody from the first system, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, and beams, along with fingerings (1, 2, 3, 4) and a final measure with a fermata.

IV. 3

restez.-----restez.-----

Marcato

[illegible]

Posato

23. *Posato* *coll' 8^a* *Reppica, poi D.C. al Fine.*

coll' 8^a *Reppica, poi D.C. al Fine.*

(*) Gli accenti posti sopra alcune note di queste scale cromatiche sono messi soltanto per agevolarne lo studio onde ottenere la dovuta chiarezza.

(*) Les accents posés sur certaines notes de ces gammes chromatiques servent seulement à rendre plus aisée l'étude nécessaire pour obtenir une clarté absolue.

(*) The accents above some of the notes of these scales, are put there only with the object of facilitating their study and obtain the necessary clearness.

coll' 8^a

IV. *tr.* *Fine. f*

decresc.

cresc.

I. *II.*

D.C. al Fine senza repliche.

Tema
Quasi Presto



Var. III.

III. IV.



Var. IV.



restez.

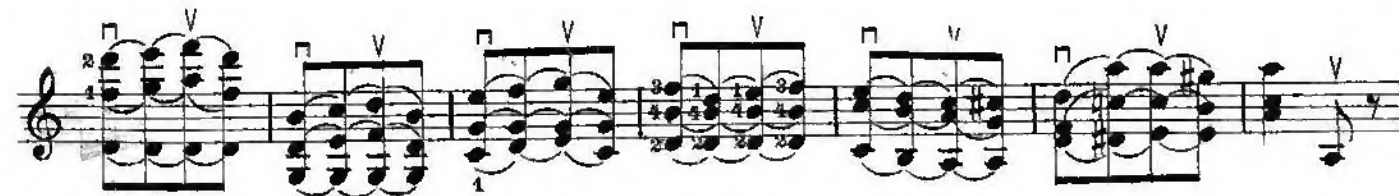


II.

restez.

II.

restez.



Var. IX. $\text{V}^{(*)}$

Var. X. p^4

Var. XI. f

Finale

$cresc.$

(*) + Pizzicato colla mano sinistra.
 + Pizzicato de la main gauche.
 + Pizzicato with the left hand.

EDIZIONI RICORDI

(E. R.)

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- 150 — » 5.^o Sesta, Settima e Ottava posizione. 3.—

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